

JAZZ INFORMATION

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TEN CENTS

MUGGSY SPANIER SIGNS EXCLUSIVE CONTRACT WITH BLUEBIRD

Decca Sides for Chicago
Album not Likely

Muggsy Spanier has signed a contract to record exclusively for Bluebird, it was learned this weekend. The contract follows the success of the recent Spanier Bluebird discs.

This contract will prevent Spanier from recording as planned for the Decca Album of Chicago style that George Avakian is assembling.

Muggsy's band is booked into Nick's for a month and then they may hit the vaudeville circuit for six months as part of a larger show.

Changes in Muggsy's personnel do not appear imminent although rumors to the contrary are circulating. The band is a success at the Greenwich Village spot and it seems unlikely that any changes are contemplated immediately.

Correct personnel, as printed in last week's Jazz Information, is: Muggsy Spanier, cornet; Rod Cless, clarinet; George Brunies, trombone; George Zack, piano; Bob Casey, bass; Riss Fisher, tenor; and Marty Greenberg, drums.

HARLAN LEONARD SIGNS WITH MCA

Harlan Leonard, top flight Kansas City band, has signed with MCA and is leaving on tour Jan 1st. The band is now playing the Century Room in Kansas City and broadcasts nightly over station KCMO at 10:30 p. m.

Personnel of the band is: Harlan Leonard, alto, clarinet and baritone sax; B.C. Kennard, alto and clarinet; Jeff Bridges, tenor and clarinet; D. Jones, sax, clarinet and vocals; E. Johnson, 1st trumpet; W. Smith, 2nd trumpet; J. Ross, 3rd trumpet, arranger and vocals; R. Henderson, 1st trombone; F. Becket, 2nd trombone; Willie L. Smith, piano; E. Ware, guitar; W. Williams, bass; Jesse Price, drums.

ANNOUNCEMENT

The editors of Jazz Information are happy to announce that the ninth issue, to be published November 7th, will contain eight pages. From time to time in the future special, expanded issues will offer special features.

ZUTTY SINGLETON, EDMUND HALL STEAL SHOW AT JAM SESSION

Zutty Singleton and Edmund Hall were the highlights of the third of the weekly Jam Sessions being held every Sunday afternoon at the Green Haven Inn in Mamaroneck.

Playing in a band that included Coleman Hawkins. Joe Marsala, Marty Marsala, and Joe Bushkin, Zutty and Hall stole the entire show. The audience applauded Zutty's drumming wildly while Edmund Hall, usually known as a clarinetist, impressed musicians who were present with his excellent work on the baritone sax.

Coleman Hawkins, playing in a much improved fashion, not backed up by a noisy band such as the one at Kelly's Stable, sounded much more like his old self than he has recently.

Billie Holiday and Hot Lips Page, who were expected to be present, were unable to attend Sunday, but will be present next week together with the regular band.

Ticket prices next week will be raised to 75 cents. Sessions start at 3 and end at 6 p. m.

ZUTTY PLAYS KELLY'S STABLE

Zutty Singleton with an enlarged band will play at Kelly's Stable tonight (Tuesday) as Band-of-the-Week. This marks Zutty's initial downtown appearance since he left Nick's 10 days ago.

Personnel of the band Zutty will lead includes: Frankie Newton, trumpet; Ferdinand Arbello, trombone; John Williams, bass; Bernard Addison, guitar; Don Frye, piano; Albert Nicholas, clarinet; and Zutty Singleton, drums.

Coleman Hawkins and the Spirits of Rhythm (returned from Boston recently) continue as the regular attractions at the 51st street spot.

U.S. MUSICIANS RETURN FROM EUROPE

Danny Polo, Mike McKendrick and Joe Turner were among the American musicians who returned from the Continent last week. Polo had been playing clarinet in England and in France with Ambrose and Ray Ventura for some years. Turner, who was pianist on the Jenkins-Addison recording date, has worked in Louis Armstrong's bands, as has banjoist McKendrick.

SOLO ART TO RELEASE JIM YANCEY RECORDS

Four Sides by Famous Pianist
Will Be Issued In November

Four piano solos by Jim Yancey, legendary blues pianist, will be released in November by Solo Art Records, Dan Qualey announced last week.

The sides, first recordings made by the old master of boogie woogie, will include Yancey's Blues, The Fives, and two selected from Sweet Patootie, Yancey Stomps, and Jimmy's Stuff.

Qualey made a special trip to Chicago last Spring to record Yancey, who has been playing blues for more than twenty years, although his followers, Pine Top Smith, Albert Ammons, and Meade "Lux" Lewis attained prominence before he did.

Yancey, who toured Europe before the first World War as a vaudeville entertainer, has never played piano professionally, and now makes his living as a grounds-keeper at Chicago's Comiskey ball park. Only a few years ago, when Meade "Lux" Lewis recorded his Yancey Special solo, Yancey's name was unknown. But his own composition, the Fives, was the prerequisite for all piano blues, and advance reports on his first recordings promise that he plays it, as well as his other numbers, with as fine a talent as any blues pianist has ever shown.

JOE MARSALA LEAVES CAFE SOCIETY;

Boogie Woogie Trio to Return
with Joe Turner Nov. 7th

Joe Marsala's Orchestra finished it's engagement at Cafe Society Sunday night, leaving the Greenwich Village spot with only one band (Joe Sullivan) until Nov. 7th when the Boogie Woogie Trio returns.

With the Trio will come Joe Turner who will share the featured vocalist spot with Billie Holiday. Rumors that Frankie Newton's band will return with the Boogie Woogie Trio were not confirmed at press time.

Erskine Butterfield, pianist, has been added to the bill at the Cafe pending the Nov. 7th changes.

No future bookings for the Marsala band were available when Jazz Information went to press. Rumors that the Boogie Woogie Trio would split up, appear unfounded at this time.

JAZZ INFORMATION

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COLLECTORS' ITEMS

Wanted: information of any kind about any of Jelly Roll Morton's recordings. The Victors, of course, but especially the Gennetts, Silvertones, Paramounts, Puritans, Vocalions, Autographs, Brunswicks and Okeh's. For a beginning, we can offer one minor correction; according to the Bluebird leaflet edited by Hugues Panassie, the band that made Shoe Shiner's Drag, Boogaboo, Kansas City Stomps, Mournful Serenade and Georgia Swing has Bass Moore, on tuba. But Omer Simeon recently told Bill Riddle that Tommy Benford's brother played the tuba on this date, and Walter Schaap, who returned this summer from Paris, tells us that Tommy Benford confirmed this in discussing the Jelly Roll discs with Charles Delaunay and Schaap. We don't know Benford's brother's first name.

Honey Babe, Sidewalk Blues, Everybody Loves My Honey Now and You Ought To See My Gal, listed rather inexplicably in Hot Discography's Jelly Roll section, were actually made, but never issued; the masters have been destroyed, John Reid of Victor tells us. The first two titles were by the trio which waxed Shreveport, and the two others by the band that made Deep Creek and Red Hot Pepper.

Although Jelly Roll actually did say, as reported in our third number, that George Baquet played the clarinet solo on Blue Blood Blues, it appears that he was wrong. Jelly Roll himself now says that this remarkable solo, like the similar one in Strokkin' Away, was played by Albert Nicholas. Baquet definitely played on one of Jelly Roll's records, however; probably on New Orleans Bump.

Still on the subject of Jelly Roll: what about Steamboat Stomp, Dead Man Blues, Spoke House Blues, and Sidewalk Blues, four of his

earliest Victors, which have never been reissued? These were probably made by the same band as The Chant and Black Bottom Stomp. And aren't they going to be reissued?

* * *

Last word on Ollie Powers' Play That Thing comes from William Russell, who writes that he played the record for Tommy Ladnier in January, 1939, a few months before Tommy's death. At that time Ladnier gave him the following personnel, of which he was very certain:

Ladnier, Kalemus, trumpets; Ed Venson, trombone; Jimmy Noone, clarinet; Emerson Brown, sax; Grover Compton, piano; Moore, tuba; Powers, drums. Russell adds that Venson, trombone of the Original Creole Band, made no other records to his knowledge; and that three, or possibly four, masters of Play That Thing are in existence.

* * *

Albert McVitty inquires about three interesting Harmony records, by the Georgia Strutters, concerning which we have never had any information. The discs are 231-H, Georgia Grind (142513) -- Everybody Mess Around (142512), 468-H, Rock, Jenny, Rock (144202) -- It's Right Here For You (144203), and Wasn't It Nice, coupling and numbers to be supplied, which he says is the best of the three.

* * *

Michael J. Butcher writes from London that English Vocalion is issuing the best records from the American Decca race list, while the other Decca are issued there on English Decca and Brunswick.

* * *

Adventures in a madhouse, or my ramblings in Discography:

Isn't there at least one Bennie Moten record on Pathe-Actuelle under a pseudonym? Which is it?

Some of the Vocalion King Olivers had master numbers. Where are they?

Who played clarinet on Fletcher Henderson's records before Buster Bailey? Or was it Bailey?

Ellington's Rockin' In Rhythm--Twelfth Street Rag was reissued on Perfect, as well as on Melotone 12-445. Who has the Perfect record?

Are the titles of the Andy Kirk Brunswick 6027 correctly given, as Dallas Blues and Saturday?

What was the personnel of Chick Webb's first record, Dog Bottom and Jungle Mama?

Add to the Will Ezell section:

a blues accompaniment for Elzadie Robinson, Going South Blues -- Rowdy Man-Blues, Paramount 12724.

What about Jimmie Lunceford records on Brunswick? Under the name of the Chickasaw Syncopators?

The Benny Goodman Solitude--I'm Getting Sentimental was also issued on Perfect 16002 under the name of The Modernists.

Cherry and Four Or Five Times, by the Chocolate Dandies, are found on Okeh 41136 under the respective pseudonyms of The Big Aces and The Little Aces, according to Winfield Chamberlain and Benny Griffiths of Macon, Georgia.

What are the master numbers of the Johnny Dodds Come On And Stomp Stomp -- After You've Gone (Vocalion 3681, Brunswick 3681, 7124) and When Erastus Plays -- Joe Turner Blues (Brunswick 3997)?

Clifford Hayes made at least 17 sides for Victor, with piano, trombone, violin and guitar. Some of the numbers were composed by Cal Smith. Who has a personnel?

Did Ada Brown actually make records for Vocalion with both King Oliver and Bennie Moten, or maybe, did somebody's enthusiasm cause an error?

Ma Rainey's Blues The World Forgot has master numbers 20228 and 20230 for parts one and two, which are consecutive with the masters of Georgia Cake Walk and Ma Rainey's Black Bottom.

Omitted from Charles Delaunay's Discography is Ma Rainey's New Boweavil Blues, which was made after Bessie Smith's Boweavil Blues, and is considerably better. The coupling is the same as Bessie's, too: Moonshine Blues.

RECORD COLLECTORS!

* * *

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* * *

Morris Publishing Company
905P de Young Bldg.
San Francisco, Calif.

NEW RECORDS

MEL HENKE (Collector's Item 100)
Lady Be Good -- Henke Stomp. Piano solos.

This is the first release on the new "Collector's Item" label by Ben Lincoln of Milwaukee, whose plan is to provide a record medium for "comparatively unknown jazz musicians, whose efforts would be appreciated by record collectors and whose ability has not been brought to their attention through recordings."

For his initial release, Lincoln offers two solo sides by the white Chicago pianist Mel Henke, who now works in Steven Leonard's band, 1 works in Steven Leonard's band, in Milwaukee. Henke, who studied classical music at one of Chicago's leading conservatories, is little known, and had never previously recorded.

Although the recording is technically poor, it is easy to recognize in Henke a talent which well deserved recognition. He has a very original style, stemming from the barrelhouse school but thoroughly individualized. Henke plays a very full piano, both hands working hard together or in counterpoint, and his technique is impressive. Setting a fast tempo on Lady Be Good, he maintains it perfectly throughout. The number opens with a walking bass, pounded out by a powerful left, which continues through the introduction and first chorus, his right hand improvising percussively on the melody with tremolos and stomping chords. In the second chorus Henke mixes it up, the left hand going into action against the right in what sounds like a free-for-all until you listen carefully for his ideas. In the third chorus the walking bass returns while the right hand uses heavy chords off the beat to build up to a climax. The last chorus brings in several new conceptions, working into a ladder phrase which rises into the treble and hits a neat conclusion.

Henke Stomp, an original, is in fast tempo also, and displays many similar ideas; so many, in fact, that they're imperfectly assimilated and the unity is spoiled---a defect emphasized by the two full stops toward the end of the side. Henke's remarkable left even falters at one point here. But there are many fine ideas, and moments of terrific swing, which rank Henke with the important pianists. Perhaps Mr. Lincoln will give us the opportunity of hearing Mel playing in slower tempo, or even on blues.

A record well worth study, this first Collector's Item sells for one dollar, and can be obtained from Benjamin Lincoln, 1232 N. Van Buren Street, Milwaukee, Wisconsin.

MARY LOU WILLIAMS (De 2796, 2797).
The Rocks -- The Pearls; Mr. Freddie Blues -- Sweet (Patootie) Patunia. Piano solos, with bass and drums.

Back in the days when Mary Lou Williams drew her inspiration from Earl Hines for solos like Drag 'Em, Night Life and Mess-A-Stomp, these four titles would have been awaited with great expectations. Since then Mary Lou, like Teddy Wilson---perhaps following him---has given up that simple, powerful style, in favor of a characteristically delicate, decorative way of playing. Although she has never fallen into the Wilson extremes of technical display, her work has been considerably less interesting. Of these four numbers two, The Rocks and Mr. Freddie Blues, require an authentic blues style, and the others are simple tunes which suggest the old school of piano. In Mary Lou's new style, they don't sound right.

The Pearls, an old Jelly Roll composition, has a lot of melody, and Mary Lou makes something of it. The Rocks, on the other hand, is dull. Mr. Freddie Blues is perhaps the best side, because after the first choruses Mary Lou shows some feeling for the music. It should go without saying that a musician of her talents quite naturally has some good things on four sides; but it should also go without saying, we think, that a cultivated style like hers ought not be applied to this kind of material.

JELLY ROLL MORTON'S New Orleans Jazzmen (BB 10450) Don't You Leave Me Here -- Ballin' The Jack. Sydney De Paris, trumpet; Fred Robinson, trombone; Albert Nicholas, clarinet; Happy Cauldwell, tenor; Jelly Roll Morton, piano; Lawrence Lucie, guitar; Wellman Braud, bass; Zutty Singleton, drums.

Ballin' The Jack seems the best side from Jelly Roll's second date. The soloists, with the exception of Robinson, play well, and the ensembles are carried off with ease and unity. Nicholas opens the record with a long solo in his typically New Orleans style. De Paris plays well, though not his best until the last chorus; and Cauldwell comes in with a powerful break. Jelly Roll's vocal is neatly underlined by Zutty. Don't You Leave Me Here, on the other hand, is the poorest of all eight sides. The tune was unpromising, and the performance is pretty sad.

LIONEL HAMPTON'S Orchestra (Vi 26-393) One Sweet Letter From You -- Early Session Hop. Frank Gillespie, trumpet; Benny Carter, alto; Coleman Hawkins, Choo Berry, Ben Webster, tenors; Clyde Hart, piano; Charley Christians, guitar; Milton Hinton, bass; Cozy Cole, drums.

The first side is a loose, easy version of the pretty, sentimental old tune, in which Coleman Hawkins plays a long tenor solo in what we know as his "rhapsodic" style. Undoubtedly Hawkins' playing has degenerated greatly; compare this to his solos in House Of David Blues, Heartbreak Blues, or even the late Meditation, recorded in Europe. His

(Continued on Page 4)

H. R. S.

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NEW RECORDS

(Continued from Page 3)

intonations are inferior, and his variations rather labored. Hampton permits himself to sing the chorus on this side, well-backed by Charley Christians' chording. The reverse is a stomp, arranged for big band; Carter plays the best solo.

JIMMIE LUNCEFORD and his Orchestra (Vo 5156) White Heat--You Can Fool Some Of The People. The new version of Lunceford's Will Hudson special is strictly for the fans. The tempo is much too fast, the ensembles are ragged and the solos completely undisciplined. The powerful ensemble swing Lunceford can get (for dancers only) shouldn't be sacrificed to this noise-making.

CHARLIE BARNET'S Orchestra (BB 10-453) The Duke's Idea -- The Count's Idea. Barnet comes out in the open to acknowledge his indebtedness to two of the leading colored orchestras. The Ellington side takes itself pretty seriously, and uses enough of the Duke's characteristic ideas to sound almost like an Ellington record. Barnet gives an acceptable imitation of Hodges. With Basie, Barnet seems to have taken a lighter attitude. There's some violent riffing, a trumpet imitating Harry Edison, and Barnet plays jive tenor. His rhythm section, of course, can't play Basie.

ERNIE FIELDS and his Orchestra (Vo 5157) High Jivin' -- Just Let Me Alone. This band seems about good

enough to rank with a lot of name bands we can think of, though not good enough to be seriously considered among the best jazz. This disc doesn't show it to the best advantage. High Jivin' is Luncefordish with all the ensemble jive and a few solos, of which only the tenor rates at all. The reverse is commercial, a strange trumpet, bumpy alto and vocalist featured.

OLLIE SHEPARD and his Kentucky Boys (De 7651) Lovely Little Baby. Don't You Know--Li'l Liza Jane. Shepard, who sings nice blues with a slight West Indian accent, has the aid of piano, bass, drums and alto sax on the first side, which is nice. For the second, there's a vocal choir, which doesn't work out so well.

GEORGIA WHITE (De 7652) Do It Again -- How Do You Think I Feel. Accompanied by piano, guitar and bass, Georgia White sings a pair of numbers way below her standard.

BIG BILL (Vo 05149) Cotton Choppin' Blues -- Tell Me What I Done. Real blues, with a fine accompaniment by piano, guitar and drums. A passage between vocal choruses on the second side has the perfect blues atmosphere.

OTHER RELEASES

SKEETS TOLBERT (De 7653) I'm Blowin' My Top Railroad Blues

RAYMOND SCOTT QUINTET (Co 35247) New Year's Eve In A Haunted House The Girl With The Light Blue Hair

THE BANDWAGON

Frankie Newton's band now playing at the Elk's Rendezvous in up-town New York. Tiny Bradshaw's band at the Apollo followed by Noble Sissle.

Eugene Cedric now playing tenor with Fats Waller's Orchestra at the Famous Door, while Kirby Walker acts as relief pianist. Billie Holiday, Cafe Society songstress, reported ready to sign with Bluebird now that her Vocalion contract is up. Fats Waller and Van Alexander played the WNEW Manhattan Ballroom affair Sunday afternoon.

Bernie Billings, tenor, left the Will Bradley-Ray McKinley band; Max Herman permanently on trumpet with the Bob Crosby band, replacing Zeke Zarchy. Crosby goes into the Strand in N.Y. for two weeks Nov. 10th. The band is now playing at the Adams Theatre in Newark.

Bunny Berigan now playing the Southland in Boston to be followed by Harry James and Jack Teagarden. Davey Tough has now regained his health and will rejoin the Teagarden band.

McKinney's Cotton Pickers (new band, of course) playing the Plantation, Detroit. Roy Eldridge's band playing one-nighters in Akron on Oct. 30 and 31.

Golden Gate Ballroom in Harlem had Don Redman, Lips Page and Les Brown besides the regular bands of Andy Kirk and Teddy Wilson this Sunday. Benny Carter continues at the Savoy.

BLUEBIRD TO REISSUE
BENNY GOODMAN RECORDS

RCA-Victor is planning to reissue a number of Benny Goodman records on its 35-cent Bluebird label, Jazz Information has learned.

The new plan will make available a group of Goodman's more popular Victor records, to compete with 50-cent Columbia discs of the band.

Included in the proposed reissues are: Who--Someday Sweetheart; Sing Me A Swing Song -- Can't We Be Friends; Madhouse -- Get Happy; Between The Devil And The Deep Blue Sea--Christopher Columbus; I Know That You Know -- Japanese Sandman; If I Could Be With You -- Dear Old Southland.

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